There are indications in the world, as it appears to us, of four great general truths.

FIRST, THERE ARE INDICATIONS OF THE BEAUTIFUL, THE BENEFICENT, AND THE GOOD. These features strike the senses, impress the fancy, and move the soul of all. The painter delights to exhibit them to the eye, and the poet to the mind; the man of taste expatiates in their grandeur and beauty; while the religious man feels as if they helped him upward to the contemplation of the perfections of God.

SECONDLY, THERE ARE INDICATIONS OF THE LOVELY AND THE GOOD BEING MARRED AND DEFACED. There is disorder in the very midst of order; there is sin in the very heart which approves of excellence. The useful becomes destructive, and the good has become evil. We feel in treading the ground, as if we were walking over the withering leaves of a life which had decayed. We cannot but admire the magnificence which everywhere meets our eye; yet it is with an associated feeling of melancholy, like that which the traveller experiences when he surveys Baalbec or Palmyra, Luxor and Garnac. The wise and the good have ever been inclined to look upon this world as but the ruin of its former greatness. Man, and the world in which he dwells, retain many traces of their former greatness. The ruins of a palace differ from the ruins of a hut. In the former, the work of desolation may be more complete than in the latter; but we find here and there in the one what we cannot find in the other—a column or statue of surpassing beauty, indicating what the building was when it came forth from the hands of its maker. "*Not* only so, but a palace in ruins is a grander object than a hut when entire," The stately ruins are visible to every eye that bear in their front (yet extant) this doleful inscription—Here God once dwelt Enough appears of the admirable frame and structure of the soul of man

to show thai
the Divine presence did once dwell in it, more than,
enough o;
vicious deformity to proclaim he is now retired
and gone/
" Look upon the fragments of that curious
sculpture which one<
adorned the palace of that Great King—-the relics
of comrnoi
notions—the lively prints of sorno undefaced
truth—the fei:
ideas of things—the yet legible precepts that relate
to practice
Behold with what accuracy the broken pieces show
these to l*av<
been engraven by the finger of God ; and how
they bo torn am